Volume 7 Issue 2

The Sikka Arts Council "Waniana" Logo Analysis

Frenomena Minggo, Taufan Hidayatullah

Master of Design, Postgraduate Faculty, Universitas Komputer Indonesia, Bandung.
Jl. Dipati Ukur No.112-116, Lebakgede, Coblong District, Bandung City, West Java
frenomena.75323007@mahasiswa.unikom.ac.id

Abstract

The Sikka Arts Council "Waniana" has a logo. The logo of the Sikka Arts Council (Waniana) has a meaning embedded within it, and it needs to be analyzed to understand what hidden meanings are contained in the symbol, such as the form of the symbol used. This analysis is based on Alina Wheeler's theory of brand ideals, which includes aspects such as vision, meaning, authenticity, coherence, flexibility, commitment, value, differentiation, and longevity. This study aims to analyze the form elements of the Sikka Arts Council "Waniana" logo to understand the philosophical meaning embedded in its design. The results of the study indicate that the Sikka Arts Council (Waniana) logo effectively represents the community's identity through brand ideals elements and visual identity that reflect local culture. As a result, the Waniana logo integrates local cultural elements, such as the utang oi woven fabric motif, into a modern design, which is a strategic step to preserve cultural heritage in a contemporary context.

Keywords: Art Council, *Brand Ideals,* Logo, Sikka, Visual Identity

INTRODUCTION

Sikka Regency, located in East Nusa Tenggara Province (NTT), has a rich culture and customs that are reflected in the various arts that have developed in this region. In Indonesia, many cities and regencies have formed Arts Councils through their Tourism Offices to preserve and develop their local arts and culture. However, Sikka Regency is one of the regencies that has not yet formally established an Arts Council by the local government. Despite this, Sikka Regency has its own unique characteristics, where various art communities in the region continue to thrive through an umbrella organization known as

Copyright (c) 2025 Frenomena Minggo, Taufan Hidayatullah

the Sikka Arts Council or Waniana. Until now, the arts and culture scene in Sikka Regency has lacked a platform to unite artists and enable them to work and be creative in support of their work and ideas. With the aim of preserving and promoting the arts and culture of Sikka Regency in a spirit of kinship and mutual cooperation, the Arts Council was established. This community serves to unite various existing art groups and act as a driving force in the preservation and development of culture in Sikka Regency. The Sikka Arts Council plays a strategic role in preserving local arts and culture. With the existence of this community, there is a need for a symbol that can represent their vision and mission in advancing the arts in Sikka Regency.

The logo of the Sikka Arts Council (WANIANA) is a medium of artistic expression that reflects the uniqueness of the culture and the vision and mission of the organization in preserving local arts and traditions. The logo of the Sikka Arts Council (Waniana) contains meanings that need to be analyzed to understand whether the hidden meanings in the symbol align with the vision and mission of the Sikka Arts Council (WANIANA), as well as the form of the symbol used. The purpose of this study is to identify the symbols and meanings of the elements present in the logo of the Sikka Arts Council “WANIANA.” As the primary symbol of the Sikka Arts Council, the “WANIANA” logo was designed to represent the identity of the arts communityA brand's identity can increase awareness of its existence, create differentiation, and bring its grand concept and meaning to life. A strong system can consist of many separate elements (Alina Wheeler, 2012). In graphic design, shapes are often considered elements with symbolic meaning that can convey specific messages. Shapes are the primary elements that can be used as differentiators in designing a logo (Haiqal & Hidayat, 2017).

In design, shapes consist of two types: geometric shapes and organic shapes. Geometric shapes are often used to convey a sense of order, stability, and clarity. Organic shapes convey warmth and natural flow (Zainudin, 2024). Therefore, an analysis of the shapes in this logo will provide insight into how these elements are used to represent the logo's identity, values, and meaning. The elements that make up the logo include lines, shapes, colors, and letters (Aulia et al., 2021). The strategic role of logos as a communication tool is not only visual but also symbolic in conveying the values of the art community. In the context of brand ideals, logos serve to represent the vision and meaning of an organization,

Copyright (c) 2025 Frenomena Minggo, Taufan Hidayatullah

as stated by Pratama (2024). Logos are visual representations with symbols that reflect values, vision, and personality. Logos not only function as markers but also as tools for communicating meaning and messages.

METHOD

This study analyzes data using the brand ideals theory proposed by Alina Wheeler. This theory explains various criteria that determine the ideal nature of a brand from a branding perspective, including in the aspect of visual branding. According to Wheeler, brand ideals consist of nine criteria, namely vision, meaning, authenticity, coherence, flexibility, commitment, value, differentiation, and longevity. Data analysis includes data reduction, data presentation, and drawing conclusions.

Data was collected through literature based on books, journals, and the internet, as well as interviews. The interview method used was structured interviews. The researcher created a list of questions related to the system to be built for the interview. This list of questions was created with the aim of collecting data relevant to the system currently in use (Susandi & Sukisno 2018). The interviewees were Nyong Franco, chairman of the Sikka Arts Council, and Sonya Da Gama, logo designer, to obtain specific information about the meaning of the logo design.

RESULTS AND DISCUSSION

The Sikka Arts Council Logo

The Sikka Arts Council is located in Sikka Regency, Flores, East Nusa Tenggara. The Sikka Arts Council is an institution or organization that involves artists, entertainers, cultural figures, and people who love art. The chairperson of the Sikka Arts Council is Nyong Franco. The Sikka Arts Council was formed in 2019 as an effort to assist with all matters related to the arts in Maumere, Sikka Regency. The abbreviation for the Sikka Arts Council is Waniana, which is used because its dialect is similar to the Sikka language from the words waning and ana. The vision of the Sikka Arts Council is to be together in quality and dignified arts, and its mission is to serve as the parent organization for the arts and to promote, preserve, bridge, and nurture the arts community in Sikka Regency. As a local government agency, the Sikka Arts Council has a logo, which is an important part of an

Copyright (c) 2025 Frenomena Minggo, Taufan Hidayatullah

organization's identity and serves as a recognizable symbol to convey the messages, vision, mission, and values that the agency wishes to communicate. A logo has characteristics that can convey the vision and mission of the company or agency that uses it (Januariyansah, 2018). A logo serves as a company's identity, so it must be unique, memorable, aesthetically pleasing, and relevant to reflect what the company offers (Hanindharputri & Pradnyanita 2018).

Figure 1 Logo Dewan Kesenian Sikka
Source: https://ekorantt.com/2021/11/03/waniana-gunakan-logo-bermotif-sarang-lebah-ini-kata-nyong-franco/

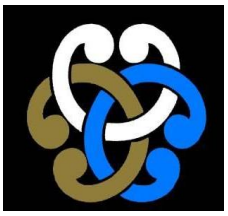
In general, when reviewed, this logo falls into the category of a symbol/icon logo (pictorial mark). It has a strong meaning, and it is important to analyze that meaning. An institution's logo not only functions as a visual marker of the organization, but also contains symbolism that represents cultural identity, local values, and the vision of the arts institution in Sikka Regency. In the context of cultural organization branding, according to Henderson (2024), a logo serves as a means to communicate fundamental aspects of an organization, such as its personality, mission, and vision. This is also stated by Anwar & Sinaga (2018), who note that a logo can function as a self-representation or self-image of an organization.

Analysis of the Sikka Arts Council logo using Alina Wheeler's Brand Ideals theory, considering that Brand Ideals can be used as an evaluation framework to assess the suitability of the logo with the identity and brand values it aims to represent. The six elements of Brand Ideals (vision, meaning, authenticity, coherence, flexibility, commitment, value, differentiation, and longevity) can be used as indicators to determine whether the logo incorporates the organization's vision, relevant symbolic meaning, cultural content, and institutional history, including the logo's strengths and weaknesses. Using Alina Wheeler's Brand Ideals method allows for the identification of the logo's strengths and weaknesses.

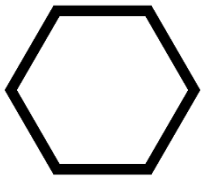
Copyright (c) 2025 Frenomena Minggo, Taufan Hidayatullah

Analysis of the Sikka Arts Council Logo Based on Alina Wheeler's Brand Ideals Theory

Table 1 Alina Wheeler's Brand Ideals Theory Analysis on The Sikka ArtsCouncil Logo

No	Brand Ideals Criteria	Analysis
1	Vision 	This logo reflects the vision of the Sikka Arts Council to become a forum for the preservation, development, and promotion of Sikka arts and culture. Its shape resembles an unbroken knot, symbolizing the unity and continuity of arts and culture among the entire Sikka community. The embodiment of the vision and objectives of the Waniana logo lies in the purpose of establishing the Sikka Arts Council to preserve and enhance the arts and culture of Sikka Regency in the spirit of family and mutual cooperation, while the vision of the Sikka Arts Council is to be together in quality and dignified arts. Based on the theory of ideal brand identity vision, where the objectives are operational steps to realize the vision, the goal is to create quality and productive art through preservation, enhancement of art, and the values of family and mutual cooperation. The spirit of togetherness and respect for local culture as the foundation for the development of art and culture complement each other.
2	Meaning *Utang Oi* Motif	Waniana Chairperson Nyong Franco told Ekora NTT that the three intertwined hearts in the logo are a simplified version of the image on Sikka Regency woven fabric. The use of the heart image symbolizes the love, affection, and togetherness of the waniana community members (Personal Communication, Nyong Franco, NTT, 2019). An interview with Sonya da Gama, the designer of the Waniana logo, revealed that the logo's shape was inspired by the main motif of the Utang Oi woven fabric, which is a square shape resembling a beehive. The philosophy of bees is that they are hardworking, disciplined, and loyal to their friends. The Utang Oi motif features three stars symbolizing the husband,

Copyright (c) 2025 Frenomena Minggo, Taufan Hidayatullah

	 Hexagon Form of Sikka Art Council Logo 	wife, and child (Personal Communication, Sonya da Gama, NTT, 2019). This motif symbolizes kinship in line with the purpose of establishing the Sikka Arts Council to preserve and enhance the arts and culture of Sikka Regency in the spirit of kinship and mutual cooperation. In addition to its shape, the colors used also have meaning. Blue, brown, and white represent the geographical and cultural identity of Sikka • Blue: The Flores Sea as the backdrop for coastal communities. • Brown: The land and wealth of local resources. • White: The purity of traditional values. The circular shape with repeating elements symbolizes mutual cooperation and the bond of the art community.
3	Authenticity 	This logo is unique because it incorporates visual elements inspired by the distinctive ikat weaving patterns of Sikka and local philosophy. The design does not look generic, but has distinctive features rooted in the local culture. The Waniana logo is inspired by the main motif of the Utang Oi woven fabric, which is square in shape and resembles a honeycomb, and draws on the philosophical values of the local culture, namely Sako Seng, the activity of collectively plowing farmland or gardens through the Gilir system (rotation), which signifies a collective practice carried out together or through mutual cooperation, working for the common good (Yufrinalis & Hero 2023).
4	Coherence 	This logo is consistent with the cultural identity of Sikka, both in terms of color and shape. Its visual style can be flexibly adapted to print, digital, and merchandise media without losing its meaning. Consistency can be seen in the use of cultural elements, namely the ikat utang oi weaving motif, whose meaning is relevant to the vision and mission of the institution.
5	Flexibility	The Waniana logo has high flexibility that supports the long-term sustainability of the

Copyright (c) 2025 Frenomena Minggo, Taufan Hidayatullah

	 Sikka Art Council Logo Color Pallete	brand image. The shape has the visual identity capability to adapt to changing trends, media needs, and various contexts of use. The design is based on simple geometric shapes and powerful cultural symbols. The patterned circle shape can be easily scaled for large-scale applications (banners, stages, backdrops) as well as small-scale applications (stickers, pins, social media) without losing important details. The colors blue, brown, and white, as well as the shape elements, remain easily recognizable when used in monochrome, grayscale, or flat color versions. Pattern elements inspired by ikat weaving motifs can be extracted into supporting patterns for promotional materials, merchandise, or stage backgrounds, providing visual variety without detracting from the brand image.
6	Commitment	The Waniana logo demonstrates the strong commitment of the Sikka Arts Council (Waniana) as an institution that supports and cares for the arts community in preserving and promoting the cultural identity of Sikka. The use of intertwined knot motifs represents the strength of the relationship between artists and the community, and symbolizes the determination to preserve the continuity of artistic traditions. The choice of blue, white, and brown colors refers to natural elements and purity, as well as the land, which reinforces the message of regional values. This commitment is reflected in the selection of visual elements rooted in local wisdom, consistency in the application of identity, and the sustainability of the message to be conveyed to the public. This logo is a statement of long-term determination to build and maintain the cultural image of Sikka.
7	Differentiation	The unique logo design combines the traditional ikat weaving symbol with a modern graphic style. The choice of script typography for the word “Waniana” adds a personal and humanistic touch, rather than a formal and rigid one. The Waniana logo is designed with visual elements that reflect cultural identity and are relevant in the contemporary era.

Copyright (c) 2025 Frenomena Minggo, Taufan Hidayatullah

8	Longevity	The Waniana logo, which features three intertwined hearts, reflects the principle of effective design, which focuses on simple yet meaningful visual elements. The three connected hearts are not only easily recognizable but also communicate a universal message of love, harmony, and connection. This simplicity ensures that the logo remains relevant in various contexts and is easy to apply to various media, both print and digital. This principle supports the design's resilience to changing trends. The combination of visual simplicity and depth of meaning makes this logo a powerful and timeless communication tool. The universal meaning of the logo is a value that is not easily worn out by changing visual trends. The logo is also rooted in the rich culture of Sikka, giving it strong historical and emotional value in the eyes of the community, and the ability of the brand identity to remain relevant in the long term.

The results of the analysis of the Sikka Arts Council logo based on Alina Wheeler's brand ideals theory show that this logo not only functions as a visual identity symbol, but also reflects deep philosophical and aesthetic values. In terms of vision, this logo represents the Sikka Arts Council's commitment to preserving local arts and culture, with a shared vision of quality and humane arts. In terms of meaning, the logo's design, inspired by the utang oi woven fabric motif and the symbol of three hearts, symbolizes love, unity, and harmony, which are at the core of the organization's mission. The authenticity of the logo is evident in the use of local cultural elements that reflect the wisdom of the Sikka community, while the coherence and sustainability of the design ensure that the logo remains relevant and effective across various media. The Sikka Arts Council's commitment to preserving cultural heritage and local values is reflected in the consistent use of its logo as a representation of the Sikka Arts Council's identity, making it a powerful communication tool for conveying the organization's messages and objectives. Additionally, the logo's resilience to changing trends and its ability to adapt to various media platforms demonstrate that its design is not only aesthetically pleasing but also strategically sound, enabling the Waniana logo to

Copyright (c) 2025 Frenomena Minggo, Taufan Hidayatullah

continue functioning as an inspiring symbol that connects the arts community in Sikka Regency.

CONCLUSION

Research on the Sikka Arts Council's Waniana logo based on Alina Wheeler's Brand Ideals framework found that this logo contains a clear vision dimension, namely as a symbol of an institution committed to preserving, developing and promoting Sikka's arts and culture. The meaning of the unbroken knot shape of Sikka's typical weaving motif (utang oi) in the logo as continuity and unity in line with the operational objectives of the institution. The authenticity of the logo is reflected through the integration of ikat weaving patterns and local philosophies such as Sako Seng. Identity consistency is maintained through the harmony between visual elements and vision and mission, while being flexible to be applied in various media without losing meaning. In terms of differentiation, the fusion of traditional motifs with modern styles creates a unique identity that is distinctive and easily recognizable. In addition, the logo's simplicity of form and universal symbolism support its longevity, so it remains relevant despite changing design trends. These findings suggest that the Waniana logo serves not only as a visual mark, but also as a strategic, authentic, and sustainable medium of communication of cultural values.

This research shows that the Sikka Arts Council logo design meets the criteria of Alina Wheeler's Brand Ideals theory, fulfilling the theoretical criteria of brand ideals such as vision, authenticity, coherence, and differentiation value, which makes it an effective communication tool in conveying the identity of the organization's vision and mission. The Sikka Arts Council logo successfully reflects the visual identity of the organization.

REFERENCE

Anwar, R. K., Hapsari, I. A., & Sinaga, D. (2018). Analisis semiotik Charles Sanders Pierce mengenai logo baru Perpustakaan Nasional Republik Indonesia. Jurnal Kajian Informasi & Perpustakaan, 6(2), 123-138.

Aulia, F., Afriwan, H., & Faisal, D. (2021). KONSISTENSI LOGO DALAM MEMBANGUN SISTEM IDENTITAS. Gorga Jurnal Seni Rupa, 10(2), 439. https://doi.org/10.24114/gr.v10i2.28131

Haiqal, M. K., & Hidayat, S. (2017). PENERAPAN IDENTITAS VISUAL PADA MEDIA PROMOSI WEBSITE WISATA KERAJINAN RAJAPOLAH. Desain

Copyright (c) 2025 Frenomena Minggo, Taufan Hidayatullah

Komunikasi Visual Manajemen Desain Dan Periklanan (Demandia), 2(02), 182–199. https://doi.org/10.25124/demandia.v2i02.934

Henderson, P. (2024). Displaying government logos and reflecting the visual identity in its designs. ResearchGate. https://www.researchgate.net/publication/380571059_Displaying_government_logos_and_reflecting_the_visual_identity_in_its_designs

Hindoyo, V. A., & Muljosumarto, C. (2024). Analisis Komparasi Visual Re-branding 3.6. 9. Shanghai Dumpling & Noodle Berdasarkan Teori Brand Ideals. Jurnal Desain Komunikasi Visual Nirmana, 24(2), 89-102.

Hanindharputri, M. A., & Pradnyanita, A. S. I. (2018, November). Elemen Visual Sebagai Pembentuk Kekuatan Logo. In SENADA (Seminar Nasional Manajemen, Desain Dan Aplikasi Bisnis Teknologi) (Vol. 1, pp. 161-166).

Januariyansah, S. (2018). Analisis Desain Logo Berdasarkan Teori: Efektif Dan Efisien. Yogyakarta: Universitas Negeri Yogyakarta.

Nugroho, A. R. (2015). Pengaruh Logo Design Logo Baru Bumd Yang Berbasiskan Kearifan Lokal Terhadap Citra Perusahaan (Studi Kuantitatif Mengenai Perubahan Logo Baru pada PDAM Kota Bandung). Jurnal Ilmiah Komunikasi Makna, 5(1), 1-15.

Susandi, D., & Sukisno, S. (2018). Sistem Informasi Inventaris Berbasis Web di Akademi Kebidanan Bina Husada Serang. JSiI (Jurnal Sistem Informasi), 5(2).

Sonny, S. (2019). Sarung Deko (Tenun Ikat) Di Maumere Nusa Tenggara Timur. Skripsi. Makassar: Universitas Muhammadiyah.

Pratama, F. R. (2024). Keterkaitan Logo dan Branding Untuk Fondasi Identitas Bisnis. Enclave. https://enclave.co.id/keterkaitan-logo-dan-branding-untuk-fondasi-identitas-bisnis-copy?utm_source=chatgpt.com

Wheeler, A. (2012). Designing brand identity: an essential guide for the whole branding team. John Wiley & Sons.

Yufrinalis, M., & Hero, H. (2023). Integrasi Kebiasaan Sako Seng Pada Masyarakat Sikka untuk Meningkatkan Nilai Tanggung Jawab dan Kerja Sama pada Peserta Didik Sekolah Dasar. Al-Madrasah: Jurnal Ilmiah Pendidikan Madrasah Ibtidaiyah, 7(4), 1822-1832.

Zainudin, A. (2024). Teknologi Digital dalam Revolusi Produksi Grafika. Penerbit Yayasan Prima Agus Teknik, 1-139.

Copyright (c) 2025 Frenomena Minggo, Taufan Hidayatullah